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# JANE ANNIE

OR

THE GOOD CONDUCT PRIZE

A NEW AND ORIGINAL ENGLISH COMIC OPERA

Written by

J.M.BARRIE & A.CONAN DOYLE

Music by

ERNEST FORD

Arranged from the full score by King Hall

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*Vocal Score, Price 5/- net*

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87

London,  
CHAPPELL & C<sup>o</sup> 50, NEW BOND STREET, W.  
NEW YORK, NOVELLO, EWER & C<sup>o</sup>

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PRINTED BY HENDERSON & SPALDING, Limited.

Produced at the Savoy Theatre, London, under the management of Mr. R. D'OYLY CARTE, on Saturday, 13th May, 1893.

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# JANE ANNIE;

OR

## THE GOOD CONDUCT PRIZE.

---

### Dramatis Personæ.

A PROCTOR .....	Mr. RUTLAND BARRINGTON.
SIM } .....	Mr. LAWRENCE GRIDLEY.
GREG } ( <i>Bulldogs</i> ) .....	Mr. WALTER PASSMORE.
TOM ( <i>a Press Student</i> ) .....	Mr. CHARLES KENNINGHAM.
JACK ( <i>a Warrior</i> ) .....	Mr. SCOTT FISHE.
CADDIE ( <i>a Page</i> ) .....	MASTER HARRY RIGNOLD.
MISS SIMS ( <i>a Schoolmistress</i> ) .....	MISS ROSINA BRANDRAM.
JANE ANNIE ( <i>a Good Girl</i> ) .....	MISS DOROTHY VANE.
BAB ( <i>a Bad Girl</i> ) .....	MISS DECIMA MOORE.
MILLY } .....	MISS FLORENCE PERRY.
ROSE } ( <i>Average Girls</i> ) .....	MISS EMMIE OWEN.
MEG } .....	MISS JOSE SHALDERS.
MAUD } .....	MISS MAY BELL.

*Schoolgirls, Press-Students, and Lancers.*

The Scene is obviously laid round the corner from a certain English University Town.

---

The Opera produced under the Stage Direction of Mr. CHARLES HARRIS, and the Musical Direction of Mr. FRANÇOIS CELLIER.

---

### ACT I.

First Floor of a Seminary for the Little Things that grow into Women.

### ACT II.

A Ladies' Golf Green near the Seminary.

TIME.—The Present.

One Night elapses between the Acts.



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# JANE ANNIE.

## Act I.

Nº 1.

### INTRODUCTION AND CHORUS.

*Andante sostenuto.*

PIANO.

The musical score is written for piano and consists of five systems. The first system is marked 'Andante sostenuto' and includes dynamics 'pp', 'p', and 'mf'. The second system includes 'dim.'. The third system includes 'A' and 'p'. The fourth system includes 'cres' and 'cen'. The fifth system includes 'do' and 'dim.'. The score is in 9/8 time and B-flat major.

First system of musical notation, measures 1-8. Treble and bass staves. Dynamics: *pp*, *rall:*. Time signature: 6/8.

*Allegretto.*

Second system of musical notation, measures 9-16. Treble and bass staves. Dynamics: *p cantabile*. Time signature: 6/8.

Third system of musical notation, measures 17-24. Treble and bass staves. Dynamics: *cres*, *cen*, *do*, *f*, *dim:*. Time signature: 6/8.

Fourth system of musical notation, measures 25-32. Treble and bass staves. Section marker: **B**. Time signature: 6/8.

Fifth system of musical notation, measures 33-40. Treble and bass staves. Dynamics: *cres*, *cen*. Time signature: 6/8.

Sixth system of musical notation, measures 41-48. Treble and bass staves. Dynamics: *do*, *f*, *dim:*. Time signature: 6/8.

*Animato*

pp cresc. con do

*Andante*

f ff

dim.

pp

tr

## SOPRANOS.

*p*

D

CHORUS.

Good night! good night! The hour is late;.....

## CONTRALTOS.

*p*

Good night! good night! The hour is late;.....

*p*

*Q* \*

*Q* \*

..... Though eyes are bright, No lon - ger wait!.....

..... Though eyes are bright, No lon - ger wait!.....

*dim:*

*Q* \*

*Q* \*

..... Though clear the head, Though wit may shine..... To

..... Though clear the head,..... Tho' wit.... may

*p*

*Q* \*



bed! to bed! It's near - ly nine!..... To bed!..... It's near - ly  
 shine, To bed! to bed! It's near - ly  
 nine!..... Good night!..... Good Good  
 night!..... Good night!..... good night!..... Good  
 night!..... The hour is late!..... Good night! Good night! The

*cresc.*  
*p*

hour ..... is late! The hour is

*dim:*

hour is late! The hour..... is

*dim:*

late!.....

late!.....

*pp*

*dim:*

Clock strikes,  
1. 2. 3. 4. 5. 6. 7. 8. 9.

*ppp*

*p*

MILLY.

M Now the last faint tint has fa - ded, And the west in gloom has

Good night, good - night!.....

Good night, good - night!.....

M sha - ded,..... See the moon her vi - gil

Good-night, good - night!..... The hour is late!..... Good -

Good-night, good - night!..... The hour is late! Good -

*dim:*

M keep - ing. Tor - por o'er the earth is creep - ing.

- night!..... The hour is late! Good - night, good -

- night!..... The hour is late! Good - night, good -

*cresc:*  
 M See the moon her vi - gil keep - ing, her vi - gil keep -  
 - night, *cresc:* good - night, good - night,..... good -  
 - night, *cresc:* good - night, good - night, good -

*C*  
 M - ing! Good - night,..... good - night,.....  
 - night,..... good - night,..... good - night,  
 - night, good - night,..... good - night,.....

*pp*  
 M ..... good - night!.....  
*pp* ..... good - night!.....  
*pp* ..... good - night!.....  
*pp* ..... good - night!.....

*p* *Clock strikes.*

## MILLY with SOPRANO I.

The musical score is written for Soprano I and piano accompaniment. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into four systems, each with a vocal line and a piano accompaniment line.

The first system shows the vocal line with a rest followed by a short phrase: "Good -". The piano accompaniment begins with a *pp* (pianissimo) dynamic and features a series of chords in the right hand and a melodic line in the left hand.

The second system contains the lyrics: "- night, good-night! A - talk - ing thus,..... Though". The vocal line has a long note on "thus" and a phrase on "Though". The piano accompaniment continues with chords and a melodic line.

The third system contains the lyrics: "eyes are bright, Is not for us..... The". The vocal line has a long note on "us" and a phrase on "The". The piano accompaniment continues with chords and a melodic line.

The fourth system contains the lyrics: "eyes are bright, Is not for us..... The". The vocal line has a long note on "us" and a phrase on "The". The piano accompaniment continues with chords and a melodic line.

Dynamics include *pp* (pianissimo), *dim:* (diminuendo), and *p* (piano). There are also markings for *Qw.* (quasi) and *\* Qw.* (quasi).

eve is past, The sha - dows fall,..... And so a last Good-night to  
 eve is past,..... The sha - dows fall, And  
 all,..... Good - night, good - night, a  
 so..... a last good night, Good - night, good - night, a  
 last good - night..... to all,..... a  
 last good - night..... to all,..... a

*p*  
*cresc:*  
*f*  
*cresc:*  
*f*  
*cresc:*  
*mf*  
*dim:*  
*dim:*  
*dim:*

last..... good - night..... to all, Good

last good - night..... to all, Good

night to all!

night to all!

dim.

pp

dim.

pp

ppp

Nº 2. SOLO (Jane Annie) AND CHORUS OF GIRLS.

JANE ANNIE

*mf*

I'm

PIANO.

*f*

*f*

*tr*

*p*

J  
A

not a sneak for praise or pelf, But when they are act - ing bad - ly, I

J  
A

want to make them like my - self, And so I tell tales glad - ly.



J  
A

Just be-cause, just be-cause, just be-cause I am a good girl;

J  
A

Just be-cause, just be-cause,..... just be-cause I am a good

*rit:* *a tempo* *p*

*rit:* *p a tempo*

B

J  
A

girl! She gives her rea-sons thus, But it's ra-ther hard on us, To

CEORUS.

She gives her rea-sons thus, But it's ra-ther hard on us, To

She gives her rea-sons thus, But it's ra-ther hard on us, To

*cresc:* *ff*

suf - fer, to..... suf - fer, to suf - - - fer, to

suf - - - fer, to suf - - - fer, to suf - - - fer, to

suf - - - fer, to..... suf - - - fer, to suf - - - fer, to

*cresc:* *ff*

JANE ANNIE.

suf - - fer just..... be - cause she is such a good girl! I

suf - - fer just..... be - cause she is such a good girl!

suf - - fer just..... be - cause she is such a good girl!

*cresc:* *ff*

J  
A

**C**

told Miss Sims they read in bed, Although with guile they cloaked it, And

*p* *ff*

J  
A

when her cane chair van - ish - ed, I told her they had smoked it. And

J  
A

D

all be - cause, all be - cause, all be - cause I am a good girl!

*p*

*p*

J. ANNIE.

All because, all be - cause, all be - cause she is a good girl!..... Al -

CHORUS.

*p*

All be - cause, all be - cause she is a good girl!.....

*p*

All be - cause,..... all be - cause she is a good girl!.....

J  
A

though mis - un - der - stood, I'm meek- Bab, pinch me, pinch me well!..... Thanks!

J  
A

Next I of - fer you my cheek, Now, dear, I'll go and tell!

J  
A

Just be - cause, just be - cause, just be - cause I am a good girl,

J  
A

Just be - cause, just be - cause,..... just be - cause I am a good

*rit:* *a tempo* *p*

*rit:* *p a tempo*

J  
A

girl! She gives her reasons thus, But it's rather hard on us, To suf-fer, to

CHORUS:  
She gives her reasons thus, But it's rather hard on us, To suf-fer, to

She gives her reasons thus, But it's rather hard on us, To suf-fer, to

*cresc:* *ff* suf-fer, to suf-fer, to suf-fer just..... be-cause she is such a good

*cresc:* *ff* suf-fer, to suf-fer, to suf-fer just..... be-cause she is such a good

*cresc:* *ff* suf-fer, to suf-fer, to suf-fer just..... be-cause she is such a good

girl!

girl!

girl!

girl!

## Nº 3.

## SOLO (Bab) AND CHORUS OF GIRLS.

Andante molto sostenuto.

BAB.

PIANO.

*pp*

*p*

B

1. Bright - eyed Bab..... I used to be,..... Now these eyes are  
 2. Sim - ple Bab..... is charged with art,..... Watched by cru - el

B

lead;..... Lan - guor has..... come o - ver me,.....  
 parties;..... Pal - pi - tates her 'it - tle heart,.....

B

Hangs my lit - tle head,..... my lit - tle  
Is where it the heart..... is,..... where it - tle

B

head.....  
heart is!

B

Now my fig - ure— once like this— Droops like au - tumn  
Some - thing Bab has planned to do, Some - thing will not

B

ber - ry..... Pi - ty me... my se - cret is,..... Me's  
keep..... Bab's a drow - sy girl - ie who Has

B

sleep - y, sleep - y ve - ry, sleep - y, sleep - - y  
planned to go..... to sleep, who has planned to go to

B

ve - ry!.....  
sleep!.....

## JANE ANNIE.

J  
A

1. Does her naugh - ty lit - tle head..... Droop like au - tumn  
2. Tho' she be..... a drow - sy head,..... This is ra - ther

S

1. See her lit - tle drow - sy head Droop like au - - tumn  
2. Such a guile - less lit - tle head Se - cret could not

## p SOPRANOS.

CHORUS.

1. See her lit - tle drow - sy head..... Droop like au - tumn  
2. Such a guile - less lit - tle head..... Se - cret could not

## p CONTRALTOS.

CHORUS.

1. See her lit - - tle drow - sy head Droop like au - - tumn  
2. Such a guile - less lit - tle head Se - cret could not

CHORUS.

p



J A  
ber - ry?..... Says she wants to go to bed.....  
sleep:..... Tho' we tuck'd her up in bed.....

S  
ber - ry?..... Says she wants to go to bed.....  
keep:..... Tuck her in her co - sy bed.....

ber - ry?..... Says she wants to go to bed.....  
keep:..... Tuck her in her co - sy bed.....

ber - ry?..... Says she wants to go to bed.....  
keep:..... Tuck her in her co - sy bed.....

1. BAB. *p*  
Me's sleep - - y,

JANE ANNIE  
But I add a que - - ry!

MISS SIMS.  
She is sleep - y ve - - ry!

She is sleep - y ve - - ry, ve - - -

She is sleep - y ve - - ry, ve - - -

B  
ve - - ry sleep *p*

S

- ry sleep

- ry sleep

*p*

B  
y! **2. JANE ANNIE.** Would she go to

S  
She will go to

- - - y! She will go to

- - - y! She will go to

J  
A

sleep?..... Would..... she

S

sleep,..... She..... will

sleep,..... She..... will

sleep,..... She..... will

J  
A

go..... to sleep?.....

S

go to sleep!.....

go..... to sleep!.....

go..... to sleep!.....

*pp*

BAB. *p*

Good - -

*p* Good - -

Good - - night!

*p* Good - -

Good - - night!

*p* Good - -

Good - -

night!.....

night!.....

Good - - night!.....

*p* Good - - night!.....

Good - - night!.....

*dim.*

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## No. 4.

## SONG (Proctor).

Pomposo.

PROCTOR.

There

PIANO.

P

was a time when we were *not*, The name that this dark period got Was

P

Cha - os..... It lay as neath a ban,

*dim.* *p*

P

Mere-ly containing animals, vegetables, miner-als, Women and the like, and man. Said

**A**

P

Na - ture, I've no Proc - tor!" This strange o - mis - sion shocked her. Too

*poco cresc:*

P

long she felt she'd wait - ed; She now en - larged her plan. We

*mf* *cres - - - - - cen - - - - - do*

P

Proc - tors were cre - a - ted, And then..... the world be -

P

- gan!.....

*ff*

## B Allegro vivace.

P

I'll tell to you what 'tis we do, We  
In af - ter years I fill with fears All

*dim: molto* *p ma marcato*

P

stalk the un - der - grad. When he per - ceives our vel - vet sleeves, He  
who've been un - der - grads; The Cab - i - net, the Laur - e - ate, Still

P

runs a - way like mad. Then fol - low we by de - pu - ty, These  
run from me like lads. To Par - lia - ment I one time went, The

P

men I now de - scribe; My bull - dogs sound pull him to ground, They  
front bench to en - light - en, I thought I'd try to prove that I Could

C

P

nev-er take a bribe. In vain he tries to dodge their eyes, Of  
still the members frighten. So up I rose, and struck this pose, And

P

all his haunts they've know ledge; And soon I make our quar ry quake By  
shout ed "Name and col lege!" Oh, run did they from me that day When

ALL

P

cry ing "Name and col lege!" "Name and col lege!" "Name and col lege!"  
I cried "Name and col lege!" "Name and col lege!" "Name and col lege!"

PROCTOR.

P

Ahl..... Caged li ons may for get they're tame, The  
Ahl..... Com e dians may for get their part, Li



P

wife for-get her ba-by's name, The tram-pled worm för-get to turn, The  
- bret-tists that it rhymes with heart; Com-po-sers may them-selves for-get When

P

Scot to think of Ban-nockburn, One po-et in a score for-get The  
rag-ged rhymes they have to set; The Sa-voy ope-ra sin-ger e'en For -

P

laur-eate-ship is o-pen yet; But none who of its gist have knowledge  
- get that on his head he's been; But none who of its gist have knowledge

P

ALL.

E'er for-get my "Name and col-lege, Name and..... col-lege,  
E'er for-get my "Name and col-lege, Name and..... col-lege,

*cres:*

PRCCTOR.

Name..... and..... col \_ lege, Name, Name,

P

Name and col \_ lege, Name, Name,

P

Name ..... and col \_ lege!"

*cres;* *f* *sf* *sf* *sf* *f*

1.

P

2.

Nº 5. QUARTET (Miss Sims, Proctor, Sim and Greg).

**MISS SIMS.** *Vivace.* *Andante.*

Ap - proach her thus, your

**PIANO.** *p* *ff* *p*

**S** hand on heart; Then give a start! Next, let a gleam light

**S** up your eyes ..... In just this wise ..... Be - come an al - ter'd

**S** per - son now ..... With court - ly bow ..... Put

S  
on the de - bo - naire and gay,..... This is the way.

Vivace.  
ALL.  
First ap - proach her gin - ger - ly,

All  
Then you give a start; Then you wait and hes - i - tate, Your hand up - on your heart!

All  
Then be - come an al - ter'd man, This is how its done:— Raise your heel and clasp your hands, And

All *that's po - si - tion one!* *Com - ment up - on her*

P *ears so small (They're not at all), Com - pare her eyes to*

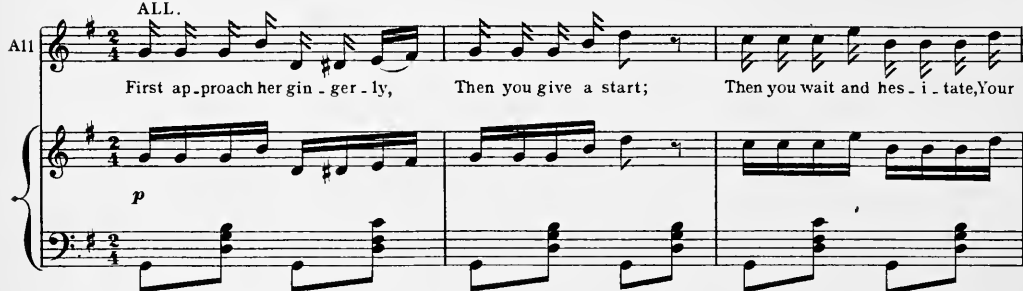
P *wood - ed lakes (That al - ways takes), Say ne'er be - fore you've*

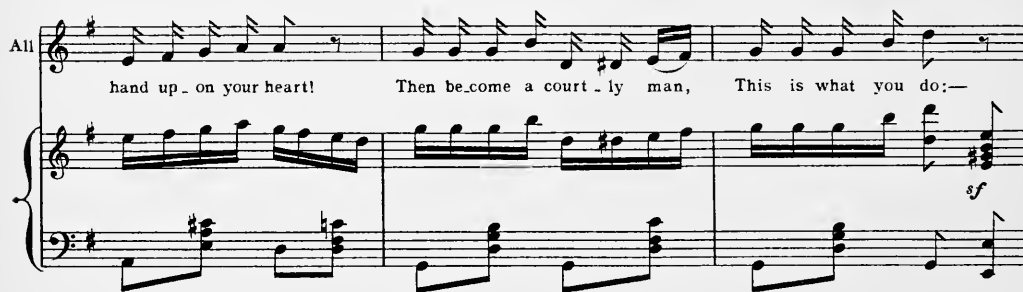
P *loved a maid ('Tis eas - y said), And down you plump up - on your knees,*

P  In this way, please!

Vivace.

ALL.

All  First ap-proach her gin-ger-ly, Then you give a start; Then you wait and hes-i-tate, Your

All  hand up-on your heart! Then be-come a court-ly man, This is what you do:-

All  Raise your heel a lit-tle more, And that's po-si-tion two!

## Andante. MISS SIMS.

S 

Ap-proach her thus, your hand on heart; Then give a start! Next,

S 

let a gleam light up your eyes..... In just this wise..... Be come an al-tered

S 

per-son now..... With court-ly bow..... Put on the de-bo-

S 

naire and gay,..... This is the way

# Vivace.

36

ALL.

All

First approach her gin - ger - ly, Then you give a start; Then you wait and hes - i - tate. Your

All

hand up - on your heart! Then be - come a court - ly man, This is what you do:—

All

Raise your foot a lit - tle more, And that's po - si - tion two.



## No 6.

## DUET (Sim and Greg).

Allegretto.

PLANO.

The piano introduction is in 6/8 time, marked 'Allegretto'. It features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and contains several measures of chords and moving lines, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a piano (*p*) dynamic and a final chord.

SIM.

When a bull - dog I be - came, In - de - pen - dence

This section contains the vocal melody for 'SIM.' and its piano accompaniment. The melody is written on a single staff and consists of five measures. The piano accompaniment is written on a grand staff (treble and bass) and consists of five measures, providing a steady eighth-note accompaniment.

This section contains the vocal melody for 'Sm' and its piano accompaniment. The melody is written on a single staff and consists of five measures. The piano accompaniment is written on a grand staff and consists of five measures, continuing the eighth-note accompaniment.

This section contains the vocal melody for 'Sm' and its piano accompaniment. The melody is written on a single staff and consists of five measures. The piano accompaniment is written on a grand staff and consists of five measures, continuing the eighth-note accompaniment.

Sm *GREG.*

eyes ..... Too - ral, loo - ral,

G *B. SIM.*

Too - ral, loo - ral - ly! ..... That's a ris - ky thing to say.

G *GREG. SIM. GREG.*

It's my plat - form, I re - ply. Plat - forms, Greg, are cheap to day... Which

G

no - bo - dy can de - ny.....

G *C* *f* *SIM.*

Man's a man for a' that, Sim. For a' what? say I,

G *GREG.* *SIM.* *GREG.* *SIM.* *rall:*

For a' that. A that? What's that? For a' that. A that? what's that?.....

*a tempo* *BOTH.*

Too - ral, loo - ral - ly! Too - ral, loo - ral - ly!

*a tempo* *cresc:* *f* *ff*

*BOTH.*

Up with caps and free - dom hail!

*p*

Sm  
G

Here's the new e - lec - tion cry; Man's a man if born a male,

*Ped* \*

Sm  
G

Too - ral, loo - ral, loo - ral - ly. Man's a man if born a male,

*f*

Sm  
G

Too - ral, loo - ral, Too - ral, loo - ral, Too - ral, loo - ral - ly!.....

*p cresc: f p*

G

*f* GREG.  
Proc's are spry, but I see through them! I in the man that

G

will un-do them! With a wit like ra-zor's edges, Twit them in the 'var-si-tee;.....

E

G

..... This the thin end of the wedge is, Spell them

G

with a lit-tle..... p.....

SIM.

Sm

Too - ral, loo - ral, Too - ral, loo - ral - ly!.....

F GREG.

SIM.

Cul - tures fudge - see how I flout it, Cul - ture does - 'nt pay, that's why;

GREG.

SIM.

We re - for - mers do with - out it, Which no - bo - dy can de - ny.....

G GREG.

SIM.

Mad you are, my friend, go to! Go to where? say

GREG.

rall:

I ..... The mis - sing word I leave to you, The mis - sing word I leave to you.

rall:

*allegretto*

SIM.

BOTH.

Sm  
G

Too - ral, loo - ral - ly!..... Too - ral, loo - ral - ly!

*allegretto* *cresc.* *f* *ff*

BOTH.

Sm  
G

Up with caps and free - dom hail,

*p*

Sm  
G

Here's the new e - lec - tion cry; Man's a man if born a male,

*p*

Red \*

Sm  
G

Too - ral, loo - ral, loo - ral - ly! Man's a man if born a male,

*f*

Sm  
G

Too - ral, loo - ral, Too - ral, loo - ral, Too - ral, loo - ral - lyl.....

*p* *cresc:* *f*

Dance.

*f*

*Ad* \*

*Ad* \*

1. 2.

*f*

*Ad* \*

*Ad* \*

*Ad* \*



## No 7.

## BALLAD (Tom).

*PIANO.* *pp* *p*

*TOM.* *A* *p*

1. It was the time of this - tle - down, The corn we wan - der'd through; She  
 did not ask the this - tle - down, If her own love were true; No

*T* *B*

pluck'd the lo - vers this - tle - down, As Maids are wont to do.....  
 need to ask the this - tle - down, She thought, as maid - ens do.....

*T* *p*

..... She blew up - on the this - tle - down, "He  
 ..... But had she ask'd the this - tle - down, This

T  
 loves, he loves me not!"  
 an - swer she'd have got,  
 And from the loy - al  
 "Your false breath stains the

*f* *C*

*L.H.* *mf*

*Al* \*

T  
 this - tle - down, "He loves" the an - swer got.....  
 this - tle - down, He loves, but you love  
 2. She

*dim:* *1.* *p*

*p* *L.H.* *p*

*Al* \*

T  
 not! He loves, he loves, but you love

*pp* *pp*

*Al* \*

T  
 not!".....

*Al* \*

Nº 8.

TRIO (Bab, Tom and Proctor).

Tempo di Valse.

BAB.

What are the

PIANO.

*ff* *p*

B

gifts that love may bring? Dreams of a girl - ish

B

fair - y - land; A bri - dal wreath and a gold - en

B

ring, A ten - der heart and a loy - al hand.

*p*

PROCTOR.

P

A chance for which each school - girl pants, To

A  
ALL.

P

cha - per - one her maid - en aunts. Joy and sor - row,

BAB.

B

thrill..... and sting, These are the gifts that love..... may bring.

TOM.

T

thrill and sting, These are the gifts that love may bring.

PROCTOR.

P

thrill and sting, These are the gifts that love may bring.

TOM.

T

What are the gifts that love may

*pp*

T

bring? A heavy heart and a sleepless eye; A weary

T

soul that still..... will cling To a shattered dream and hopes..... that

T

die, To a shattered dream and hopes that die.

PROCTOR.

P

A jud - ge's gibe and a coun - sel's fee,

P

These are the gifts that love brought me A

BAB &amp; TOM.

B  
T

Joy and sor - row thrill and pain,

P

jud - - ge's gibe and a coun - cel's fee,.....

B  
T

These are the gifts..... that love may bring.

P

These are the gifts that love brought me.

BAB.

What are the gifts that love may bring? Dreams of a

*p*

B girl - ish fair - y - land; A bri - dal wreath and a gold - en

B ring, A ten - der heart and a loy - al hand. A

*p*

P writ and breach of pro - mise case, A

P ALL.  
 short - er purse and a lon - ger face. Joy and sor - row,

BAB.  
 thrill..... and sting, These are..... the..... gifts that

TOM.  
 thrill and sting, These are the gifts that

PROCTOR.  
 thrill and sting, These are the gifts that

B love..... may bring.

T love may bring.

P love may bring.



## Nº 9.

## VOICES IN THE AIR.

*Allegretto.*

**VOICES.**

**PIANO.**

*p*

**SOPRANOS & CONTRALTCS.**

*p*

Lit - tle maid - en,

pause and pon - der, Life is cru - el, life is drea - ry. Lit - tle feet, why

should you wan - der On to paths so rough and wea - ry? Ere you snap.... the

fi - nal link,..... Lit - tle maid - en, pause and think!.....

*Rit* \*

*animato*  
Lit - tle..... maid - en, pause..... and

*Rit* \*

think ..... pause..... and think!.....

*Rit* \*

*rit:*

.....

*rit:* *pp*

*Rit* \*

## Nº 10.

## FINALE.

Allegro vivace.

*PIANO.* *pp* *sempre staccato*

The first system of musical notation for 'Allegro vivace'. It features a grand staff with a treble and bass clef. The treble staff has a whole rest in the first measure, followed by a series of eighth notes in the second and third measures. The bass staff has a series of eighth notes in the first measure, followed by a series of eighth notes in the second and third measures. The dynamic is marked 'pp' (pianissimo) and the instruction 'sempre staccato' is written above the treble staff.

*cres*

The second system of musical notation. It features a grand staff with a treble and bass clef. The treble staff has a series of eighth notes in the first measure, followed by a series of eighth notes in the second and third measures. The bass staff has a series of eighth notes in the first measure, followed by a series of eighth notes in the second and third measures. The dynamic is marked 'cres' (crescendo) above the treble staff.

*cen* *do* *poco*

The third system of musical notation. It features a grand staff with a treble and bass clef. The treble staff has a series of eighth notes in the first measure, followed by a series of eighth notes in the second and third measures. The bass staff has a series of eighth notes in the first measure, followed by a series of eighth notes in the second and third measures. The dynamics are marked 'cen' (crescendo), 'do' (diminuendo), and 'poco' (poco) above the treble staff.

*a* *poco* *ff*

The fourth system of musical notation. It features a grand staff with a treble and bass clef. The treble staff has a series of eighth notes in the first measure, followed by a series of eighth notes in the second and third measures. The bass staff has a series of eighth notes in the first measure, followed by a series of eighth notes in the second and third measures. The dynamics are marked 'a' (accelerando), 'poco' (poco), and 'ff' (fortissimo) above the treble staff.

The fifth system of musical notation. It features a grand staff with a treble and bass clef. The treble staff has a series of eighth notes in the first measure, followed by a series of eighth notes in the second and third measures. The bass staff has a series of eighth notes in the first measure, followed by a series of eighth notes in the second and third measures.

**Press-Men.**

**A TENORS.**

**BASSES.**

*f*

Ma-dam, do not think us rude in On your pri-va-cy in-tru-din'; We are Students Jour-nal-is-tic,

*f*

Ma-dam, do not think us rude in On your pri-va-cy in-tru-din'; We are Students Jour-nal-is-tic,

Keen on co-py, plain or mys-tic, Com-mon-place or tran-scen-den-tal, Psy-chic, phy-si-cal or men-tal.

Keen on co-py, plain or mys-tic, Com-mon-place or tran-scen-den-tal, Psy-chic, phy-si-cal or men-tal.

News we'll have, and through you, madam, For we'll in-ter-view you, madam. That's so flat, nought could be flatter,

News we'll have, and through you, madam, For we'll in-ter-view you, madam. That's so flat, nought could be flatter,

Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter?

Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter?

**B** *cresc. molto* *ff*

Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter? Tell us what's the

Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter? Tell us what's the

*p* *cres* *cen* *do*

*mf* SOPRANOS.

mat-ter? Ma-dam, when we heard this screaming, Scarce-ly sure if we were dream-ing,

*mf* CONTRALTOS.

mat-ter? Ma-dam, when we heard this screaming, Scarce-ly sure if we were dream-ing,

*ff* *p*

Cu-ri-o-si-ty con-trol'us, And we came as you be-hold us, Trim or ruf-fled, toss'd or dap-per,

Clad in dress-ing-gown or wrapper. We are kneeling to you, madam, News to get, and through you, madam.

Think not this is i-dle chat-ter, Think not this is i-dle chat-ter, But in-form us what's the mat-ter?

*cresc:*

But in-form us what's the mat-ter? Tell us what's the mat-ter?

*cresc:*

But in-form us what's the mat-ter? Tell us what's the mat-ter?

*p**cres**cen**ff**do*

SOPRANOS &amp; CONTRALTOS. D

Ma-dam when we heard this screaming. Scarce-ly sure if we were dreaming,

TENORS &amp; BASSES.

Ma-dam, do not think us rude in On your pri-va-cy in-tru-din';

Cu-ri-o-si-ty controll'd us, And we came as you be-hold us, Trim or ruffled, toss'd or dap-per,

We are students Jour-nal-is-tic, Keen on co-py, plain or mys-tic, Common-place or transcen-den-tal,

Clad in dressing-gown or wrapper. We to you are kneeling, madam, News to get, and through you, madam.

Psychic, phy-si-cal or men-tal, News we'll have, and through you, madam, For we'll in-ter view you, madam.

Think not this is i-dle chat-ter, But in-form us what's the mat-ter? Tell us quick-ly, what's the mat-ter?

*unis;*

*animato*

That's so flat, naught could be flat-ter, Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter?

Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter?

**E**

Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter?

Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter? Tell us quick-ly, what's the mat-ter?

℞

\*

℞

\*



Tell us what's the mat.ter?

Tell us what's the mat.ter?

MISS SIMS.  
RECIT.

**F** Andante.

Jane An.nie,

*cresc.*

*p*

what is this?

*pp*

Vivace

RECIT.

Andante.

Bab, what were you do.ing in her arms?

BAB. RECIT. Andante.

Miss Sims, forgive me!

*dim.* *pp*

RECIT. G Allegro vivace.

I thought she was a gent - le - man!

*ff*

MISS SIMS. RECIT. Andante.

Oh, in - - fa-mous! To your rooms, all, this in-stant!

*f* *p*

S

PRESS - MEN.

*pp* *3*

School ar - is - to - crat - ic, Scene most dra - ma - tic, Plot un - sys - tem - at - ic, And

*pp* *BASSES.* *3*

School ar - is - to - crat - ic, Scene most dra - ma - tic, Plot un - sys - tem - at - ic, And

*pp*

*3* *3* *3* *3* *p*

ve - ry er - ra - tic, Jane An - nie ec - stat - ic, Her tri - umph em - pha - tic,

*3* *3* *3* *3* *p*

ve - ry er - ra - tic, Jane An - nie ec - stat - ic, Her tri - umph em - pha - tic, She

won it by steal - ing Down from the at - tic, She won it by steal - ing Down from the at - tic,

ALL. (*spoken softly*)

Down from the at.tic!

Down from the at.tic! Down from the at.tic! Down from the at.tic!

H Allegro moderato.

Maestoso.

PRESS-MEN.

BASSES.

We're glad to in\_ter.view you, To get a column thro' you, And

*poco dim:**mf*

note what you may say..... See now how we will do him, While we seem to in-ter-view him In our

TENORS.

BASSES.

frank, new - fashion'd way..... Are Proctors men of learning? Do you spend more than you're earning? And

*mf* TENORS.

how much do you owe? Of women do you think much? On oc-ca-sions do you drink much?

PROCTOR.

(shout)

Em - pha - ti - cal - ly, no!

*ff* TENORS.

Proctors have no acu - men..... And

*ff* BASSES.

Proctors have no acu - men..... And

*cres:*

K

no respect for wo - men.....

*Proctor shouts "Yes, yes, - I meant to say!"*

no respect for wo - men.....

*sf p cresc.**ff**ff* In debt, and boasts a - bout it! Loves grog, can't do with - out it,

In debt, and boasts a - bout it! Loves grog, can't do with - out it,

*f*

PROCTOR.

Must have it night and day!

My words you're mis - con - stru - ing.

My

Must have it night and day!

*p**cres*

*cresc:* *3* *ff*

*P* words you're misconstruing. This is not interviewing! Yes, yes, this is interviewing In the

*PRESS-MEN* *ff*

Yes, yes, this is interviewing In the

*cen* *du* *f*

frank, new - fa - shion'd way. Yes, this is in - ter - view - ing, In the

frank, new - fa - shion'd way. Yes, this is in - ter - view - ing, In the

*ff*

frank, new - fa - shion'd way, The frank new - fa - shion'd way!

frank, new - fa - shion'd way, The frank new - fa - shion'd way!

*f*

*mf* *p*

## PROCTOR. RECIT.

*p*

If you'll supress this fa\_ble, I'll tell you if I'm

*pp*

*p*

a\_ble, A re-cent in\_ci\_dent. (*Aside*) Diverting their at-tention, I'll draw from my in\_

*p*

*p*

vention Some sin\_gu\_lar e - vent!

*pp*



Allegro moderato.

## SONG. (Proctor).

PROCTOR.

P

1. There  
2. A  
3. But

P

once was a man in a sea-side town. And his name it was— what  
wi-dow liv'd in the same ho-tel, Her name it was— you  
when the la-dy heard this speech, Down to the pier she

P

was it? I know it was-n't Smith, and I'm sure it was-n't Brown, But it  
know it! He stole to her and whis-per'd, well,— he...  
flew then, Threw up her arms, and with a screech, She— oh,

P

was— oh, Lor' what was it? what was it? what was it? It  
 whis-per'd, well— oh, blow it! Oh, blow it! Oh, blow it! He  
 dear! what *did* she do then? Oh, bo-ther! Oh, bo-ther! Oh,

*a tempo*

P

was— oh, Lor' what was it? } I ve-ry much want to tell you all, You'd  
 whis-per'd, well— oh, blow it! }  
 dear! what did she do then? }

P

love to know a - bout it; { 1. But just this point I can't re - call, And  
 2. But just this point I don't re - call, And  
 3. But just this point I don't re - call, And

P

as it's im - ma - te - ri - al, We'd best go on with - out it, with -  
 as it's most ma - te - ri - al, I can't go on with - out it, with -

P

out it, I'd best go on with - out it!  
out it, I can't go on with - out it!

1.

PRESS-MEN.

*f* With - out it, with -

*f* With - out it, with -

P

*ff* I'd best, we'd best go on with - out it! out it!  
out it, We'd best, we'd best go on with - out it! With -

*ff* out it, We'd best, we'd best go on with - out it! With -

*ff*

*last verse.*

P

First system of music. It consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics: "I can't go on, go". The middle staff is a vocal line with lyrics: "out it, with - out it! He can't go on, he can't go on, go". The bottom staff is a piano accompaniment. The piano part has a melody in the right hand and a bass line in the left hand, with some chords and arpeggios.

out it, with - out it! He can't go on, he can't go on, go

out it, with - out it! He can't go on, he can't go on, go

P

Second system of music. It consists of three staves. The top staff is a vocal line with lyrics: "on with - out it!". The middle staff is a vocal line with lyrics: "on with - out it!". The bottom staff is a piano accompaniment. The piano part continues the melody from the first system, with some changes in the bass line.

on with - out it!

on with - out it!

on with - out it!

## Dance.

*p* *pp second time ff*

## Andante.

SIM.

PROCTOR.

*f*

At last we've got him, sir, Away!

SIM.

PROCTOR.

Him that dan - gld af - ter her! To

SIM. &amp; GREG.

PROCTOR.

*p* *cres.*

catch an un - der - grad, I came. Of this there's ques - tion none, He

## SIM. &amp; GREG.

P

is an un\_der\_grad\_u\_ate, In all re\_spects but one..... That one to men\_tion we for\_

*pp*

S

got, Its this, that some\_how he is not An un\_der\_

*cresc.*

S

CHORUS.

graduate! Why e\_vi\_dent\_ly he is not An un\_der\_grad\_u\_ate!

Why e\_vi\_dent\_ly he is not An un\_der\_grad\_u\_ate!

*cresc.*

MILLY.

Oh, sir, take care Of one so fair! Let his com\_plex\_ion

*sf p*

M

Plead with you for him! Let..... his com - plex - ion Plead with you for

M

him, Plead with you..... for him!

*pp* *p*

Nº 10b

SONG (Jack).

Alla marcia.

JACK.

J

of - fi - cer I, Strol - ling by, Smok - ing a Hen - ry Clay, These

1. An  
2. They

*p*

R

dragged me here By brute force sheer! But this doth chief - ly jar, Your

*p*

J

men I met, They me be - set In a most un - seem - ly - way!.....  
page, I find, We left be - hind Smok - ing my big ci - gar!.....  
8

J

Of girls they spoke, Which  
And there - fore I Your  
8  
p

J

spoilt my smoke, For the sex I do not care a - bout. I've not ad - dress't Them  
school de - fy, Oh, I do not stand in awe of you; For spoilt have they My

J

e'en in jest Since eight - y - five - or there a - bout.  
Hen - ry Clay, And I mean to have the law of you!



8

Allegro vivo.

PROCTOR.

S

Now, I am trepanned and done brown!

TENORS.

We hear you, and we've got it

BASSES.

We hear you, and we've got it

PRESS - MEN.

S

We owe all to you, it ap - pears! So

down, got it down!

down, got it down!

GIRLS.

SOPRANOS.

It ap - pears!

CONTRALTOS.

It ap - pears!

GIRLS.

what can I do, can I do?

Box her ears! Box her ears! Box her ears! Box her

Box her ears! Box her ears! Box her ears! Box her

PRESS - MEN.

*pp*

What can she do? Box her

*pp*

What can she do? Box her

*pp*

## JANE ANNIE.

J  
A

To be good I try hard, I try hard, And I

ears! Box her ears! Ain't she meek?

ears! Box her ears! Ain't she meek?

ears! .....

ears! .....

*p* *f*

J  
A

ask no re.ward, no re.ward! Yet if I should take Something nice,

Oh, the sneak! Oh, the sneak!

Oh, the sneak! Oh, the sneak!

*p* *f* *p*

JANE ANNIE.

J  
A  
S  
GIRLS.

They may learn to for - sake Ways of vice, They may learn to for -

MISS SIMS.

They may learn to for -

*pp*

We may learn to for -

*pp*

We may learn to for -

*cresc:*

J  
A  
S  
GIRLS.  
PRESS-MEN.

sake ..... Ways of vice!

sake ..... Ways of vice!

sake ..... Ways of vice!

sake ..... Ways of vice!

Stop a mo-moment, "For - sake!" "Ways of

Stop a mo-moment, "For - sake!" "Ways of

*f*

**J. A.**  
**GIRLS.**  
**PRESS - MEN.**

*p*  
 Now the good conduct prize, Seems  
 Oh, how mean!.....  
 Oh, how mean!.....  
*ff*  
 vici!".....  
*ff*  
 vici!".....

*sf*  
*p*

**J. A.**  
**GIRLS.**

good to my eyes; So if you agree That I'm right, Why not  
 Which are green!..... That she's right —  
 Which are green!.....

J A give it me, Well - to - night? Why not give it me..... to -  
 GIRLS. To - night!  
 To - night!  
 J A night?..... Why not give it me to - night, to - night? Why  
 S MISS SIMS. Why not give it her to - night?..... Why  
 P PROCTOR. Why not give it her to - night?..... Why  
 GIRLS. Yes, why not pre - sent it to - night, to - night? Yes,  
 Yes, why not pre - sent it to - night, to - night? Yes,  
 PRESS-MEN. Yes, why not pre - sent it to - night, to - night? Yes,  
 Yes, why not pre - sent it to - night, to - night? Yes,  
 U  
*cres.* *f*

*cresc.*

J  
A not give it me to - night?..... Why not give it me to -

S not give it her to - night?..... Why not give it her to -

P not give it her to - night?..... Why not give it her to -

why not pre - sent it to - night, to - night? Then why not pre - sent it to -

why not pre - sent it to - night, to - night? Then why not pre - sent it to -

why not pre - sent it to - night, to - night? Then why not pre - sent it to -

why not pre - sent it to - night, to - night? Then why not pre - sent it to -

*cresc.*

J  
A - night?..... Why not give it me..... to - night?.....

S - night?..... Why not give it her..... to - night?.....

P - night?..... Why not give it her..... to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

- night, to-night? Then why not pre - sent it to - night?.....

*ff*

S RECIT. MISS SIMS.  
Dear pu-pils,

S *Maestoso.*  
see, to my bosom I fold her, The prize shall be hers ere she's five minutes old - er.

*p cresc. molto*

J A JANE ANNIE.  
The girl who's good, de - mure, correct, Cannot preserve her

J A  
self-respect, And mine I would re - gain. So hav-ing got the prize to-night, To-morrow I, with



**W**

J A all my might, Will be an imp a - gain!.....

**RECIT.** Girls, I am naughty from this

*cresc.* *sf*

J A hour, And six long months of wick - ed - ness, By virtue of my magic power, In - to one

*sf*

J A day I will com - press! **ALL.** Jane An-nie's naughty from this hour,

*p*

But oh! what is this ma-gic pow'r? What is this ma - gic pow'r?

*p*

No 109

## SONG (Jane Annie) WITH CHORUS.

Allegretto.

PIANO.

Piano introduction in G major, 2/4 time. The piece begins with a treble clef and a key signature of one sharp (F#). The melody is played in the right hand with a forte (*f*) dynamic, featuring a series of chords and eighth notes. The left hand provides a steady accompaniment with eighth notes. The piece concludes with a *dim:* (diminuendo) marking.

JANE ANNIE. *p*

1. When I was a lit - tle, lit - tle pic - ca - nin - ny, On - ly a - bout so  
as I grew my pow'r grew too, For we were one, you

*dim:* *pp*

The vocal melody is written on a single staff with a treble clef. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The piano part includes a *dim:* (diminuendo) and a *pp* (pianissimo) marking.

high, I'd a ba - by's bib and a ba - by's pin - ny And a queer lit - tle gim - let  
see, And what I will'd the folk would do At a wave or a glance from

The vocal melody continues on a single staff with a treble clef. The piano accompaniment is on a grand staff. The lyrics are written below the vocal staff.

eye. They could - n't tell why that ti - ny eye Would make them writhe and  
me. I could "sug - gest" what pleas'd me best, And still can, when I

The vocal melody continues on a single staff with a treble clef. The piano accompaniment is on a grand staff. The lyrics are written below the vocal staff. A small 'X' mark is placed above the vocal staff at the beginning of the third line.

J  
A

twist;..... They found it so, but how could they know That the  
list,..... And Mad - am Card will..... find it hard To.....

J  
A

babe was a hyp - no - tist?..... **CHORUS.** Now think of that! This ti - ny brat Was a  
beat this hyp - no - tist?..... Oh, think of it! This lit - tle chit Is a

Now think of that! This ti - ny brat Was a  
Oh, think of it! This lit - tle chit Is a

*f* *rall:* *a tempo*

bit of a hyp - no - tist? Now think of that! This ti - ny brat Was a  
migh - ty..... mes - mer - ist! Now think of that! This ti - ny brat Was a

bit of a hyp - no - tist? Now think of that! This ti - ny brat Was a  
migh - ty mes - mer - ist! Now think of that! This ti - ny brat Was a

*f* *rall:* *a tempo*

bit of a hyp - no, hyp - no, hyp - no, hyp - no, hyp - no,

bit of a hyp - no, hyp - no, hyp - no, hyp - no, hyp - no,

*cresc:*

bit of a hyp - no - tist!.....

bit of a hyp - no - tist!.....

*ff* *dim:*

1. JANE ANNIE. 2.

2. And .....

## Dance.

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes a variety of rhythmic patterns, such as sixteenth-note runs and eighth-note chords. Dynamic markings include *f* (forte) at the beginning of the first system, *cresc.* (crescendo) in the fifth system, and *ff* (fortissimo) in the sixth system. The score concludes with a repeat sign and a change to 4/4 time.

Maestoso.

AA

MISS SIMS. (*Spoken*)

To Jane Annie this prize I pre\_sent, And in it I've writ this in\_scription\_ "A

warded a hundred per cent. For goodness of every des-cription?

Maestoso.

MILLY, ROSE.

*p*

MISS SIMS &amp; PAGE.

*p*

PROCTOR.

*p*

SIM &amp; GREG.

*p*

Hail, oh hail to the mod\_est

Maestoso.

*ff*

**M R**  
 maid \_ en! Hail, oh hail to the down \_ cast eyes!

**S**  
 maid \_ en! Hail, oh hail to the down \_ cast eyes!

**P**  
 maid \_ en! Hail, oh hail to the down \_ cast eyes!

**Sm. G**  
 maid \_ en! Hail, oh hail to the down \_ cast eyes!

**CHORUS.**

Hail, oh hail to the mod \_ est maid \_ en! Hail, oh hail to the down \_ cast

Hail, oh hail to the mod \_ est maid \_ en! Hail, oh hail to the down \_ cast

Hail, oh hail to the mod \_ est maid \_ en! Hail, oh hail to the down \_ cast

Hail, oh hail to the mod \_ est maid \_ en! Hail, oh hail to the down \_ cast

Hail, oh hail to the mod \_ est maid \_ en! Hail, oh hail to the down \_ cast

**Piano**

M  
R

*p*

Now with all her plaudits la - den, See, she takes the well-earn'd

S

*p*

Now with all her plaudits la - den, See, she takes the well-earn'd

P

*p*

Now with all her plaudits la - den, See, she takes the well-earn'd

Sm.  
G

*p*

Now with all her plaudits la - den, See, she takes the well-earn'd

eyes! *p* Now with all her plaudits la - den,

eyes! *p* Now with all her plaudits la - den,

eyes! *p* Now with all her plaudits la - den,

eyes! *p* Now with all her plaudits la - den,

*pp*



M R  
prize, Hail,..... Jane Annie, hail!

S  
prize, Hail,..... Jane Annie, hail!

P  
prize, Hail,..... Jane Annie, hail!

Sm.  
G  
prize, Hail,..... Jane Annie, hail!

*p* See, she takes the well\_earn'd prize. *f* Hail!..... Jane Annie, hail!..... *rall: e dim:*

*p* See, she takes the well\_earn'd prize. *f* Hail!..... Jane Annie, hail!..... *rall: e dim:*

*p* See, she takes the well\_earn'd prize. *f* Hail!..... Jane Annie, hail!..... *rall: e dim:*

*p* See, she takes the well\_earn'd prize. *f* Hail!..... Jane Annie, hail!..... *rall: e dim:*

*f* *rall: e dim:*

## Animato.

GIRLS.

Hail, oh hail to the schem - ing maid - en, Hail to the ro - guish

Hail, oh hail to the schem - ing maid - en, Hail..... to the ro - guish

## Animato.

eye! Now she stands with hon - ours la - den, with hon - ours

eye! Now she stands with hon - ours la - - - den,

*cresc.*

la - den,

They will know her by - and -

They will know her by and

bye,..... They will

bye, ..... They will know her by - - and - -

know her by - - and - - bye, ..... They will

*poco* *a*

bye, ..... They will know her, ..... will know her by - - and -

know her by - and - bye, ..... will know her by - - and -

*poco* *f*

bye! .....

bye! .....

*ff* Hail, oh hail to the mod - est maid - - en!

*ff* Hail, oh hail to the mod - est maid - - en!

*ff*

*ff* MISS SIMS and PAGE.

S  
Hail, oh hail to her we hon-our! Hail, oh hail to the blushing  
SOPRANOS.  
Hail, oh hail to her they hon - - our! Hail, to her un - blush - ing cheek!  
CONTRALTOS.  
Hail, oh hail to her they hon-our! Hail, oh hail to her un - blushing  
TENORS.  
Hail, oh hail to her we hon - - our! Hail, oh hail to the blushing cheek!  
BASSES, PROCTOR, SIM and GREG.  
Hail, oh hail to her we hon - - our! Hail, oh hail to the blushing cheek!.....

*ff*

Ria \* Ria \*

SOPRANOS, MILLY and ROSE.

Place the lau - rel wreath up - on her, Place the lau - rel wreath up -

CONTRALTOS, MISS SIMS and PAGE.

cheek! Place the lau - rel wreath up - - on her, Place the  
TENORS.

Place the lau - rel wreath up - on her, Place the lau - rel  
BASSES, PROCTOR, SIM and GREG.

Place the lau - rel wreath up - on her, Place the lau - rel

*ff*

Ria \* Ria \*

*animato e cresc:*

*ff*

- on..... her! Hail,..... Jane An - nie,

*ff*

wreath up - on her! Hail,..... oh

*ff*

wreath up - on her! Hail, Jane An - nie, hail!

*ff*

wreath up - - on her! Hail, oh hail,.....

*dim:*

*p*

Hail..... oh hail,..... Jane An - nie, hail..... oh

Hail, hail, oh hail, oh

Hail oh hail, hail, Jane An - nie, hail, hail, oh hail,

..... oh hail, hail, oh hail,..... oh hail,

hail, Jane An - nie, hail, hail, hail, hail, oh hail,..... oh hail..... oh

hail, Jane An - nie, hail Jane An - nie, hail, oh hail,

hail, Jane An - nie, hail Jane An - nie, hail,..... oh hail, oh

hail, Jane An - nie, hail Jane An - nie, hail, oh hail,

hail! Hail, Jane An - nie, *rall:*

hail! oh hail! Hail Jane An - nie, *rall:* hail Jane An - nie, *rall:*

hail! Hail, Jane An - nie, hail, hail,..... Jane Annie, *rall:*

hail, Jane An - nie, hail, hail, Jane An - nie, *rall:*

## Maestoso.

*ff* hail,..... Jane Annie, hail, Jane An - nie, hail!.....

*ff* hail,..... Jane Annie, hail, Jane An - nie, hail!.....

*ff* hail,..... Jane Annie, hail, Jane An - nie, hail!.....

*ff* hail,..... Jane Annie, hail, Jane An - nie, hail!.....

## Maestoso.

*pp*

*8*.....

*gr. bass*.....

END OF ACT I.

## Act II.

Nº 11.

## INTRODUCTION AND PAGES'S SONG.

*Andante molto sostenuto.*

*PIANO.*

*pp*

A

The musical score is written for piano and consists of five systems of music. The first system is marked 'Andante molto sostenuto.' and 'PIANO.' with a 'pp' dynamic. The music is in 6/8 time and features a melody in the right hand and a bass line in the left hand. The subsequent systems continue the piece, with a section marked 'A' appearing in the fourth system. The score is written on five systems of staves, each with a treble and bass clef.



This page of musical notation, numbered 101, consists of six systems of grand staves (treble and bass clef). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation is characterized by complex, arpeggiated figures in the right hand and dense, often octaved, textures in the left hand. A section labeled 'B' begins in the second system. The piece concludes with a double bar line and a repeat sign.

System 1: The right hand features a series of arpeggiated chords, while the left hand plays a steady eighth-note accompaniment.

System 2: Labeled 'B', this system introduces a new melodic line in the right hand, with the left hand continuing its accompaniment. A piano (*p*) dynamic marking is present.

System 3: The right hand continues with arpeggiated figures, and the left hand provides a harmonic foundation with sustained chords and moving lines.

System 4: The right hand features a more active melodic line, while the left hand maintains the dense accompaniment.

System 5: The right hand continues with arpeggiated figures, and the left hand provides a harmonic foundation with sustained chords and moving lines.

System 6: The right hand features a more active melodic line, while the left hand maintains the dense accompaniment. The piece concludes with a double bar line and a repeat sign.

102

*p*

*8*

The piano introduction consists of two systems of music. The first system features a treble and bass staff with a melodic line in the treble and a supporting bass line. A 'C' time signature is present. The second system continues the melody and bass line, with a dotted line indicating a continuation of the pattern.

No 11a

Allegretto moderato.

## PAGES SONG.

*PIANO.*

*p*

*f*

*p*

The piano introduction for the song is marked 'PIANO.' and consists of two systems. The first system has a treble and bass staff with a melodic line in the treble and a supporting bass line. The second system continues the melody and bass line, with a dynamic change from *p* to *f* and back to *p*.

PAGE.

*p*

*pp*

A page - boy am I That young la - dies de - cry, Yes,

The vocal introduction is marked 'PAGE.' and consists of two systems. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody and bass line, with a dynamic change from *p* to *pp*.

*p*

yes, dears, you do, for I hear yer; But its lit - tle you know The vol -

The vocal and piano accompaniment for the song is marked 'p' and consists of two systems. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody and bass line, with a dynamic change from *p* to *pp*.

P

canoes that glow, In - side of this servile ex - te - ri - or, In -

P

D

- side of this servile ex - te - rior. Oh, you

P

wouldn't de - ride, Could you step in-side Of this here pocket e - di - tion,..... And,

P

striking a light, Per - ceive that this mite, Is on fire with a grand am -

BAB.

E Vivace.

P

bi - tion..... But at pre\_sent the but\_ton's he's wear\_ing..... And he's

B

tak\_ing me out for an air\_ing;..... But at pre\_sent the but\_ton's he's

B

wear\_ing, And he's tak\_ing me out, tak\_ing me out,

B

tak\_ing me out..... for an

F

B

air.ing.

*p*

P

PAGE.

My wife I shall choose From the

*p* *pp*

P

class call'd the Blues, Whose theo - ry is that they hate man, Of

P

birth-places galore I..... mean to have more, Than him what's the em.i.nent

P

states - - man, Than him what's the em. i - nent states - man. A

P

peer - age I'll take For my pro - ge - ny's sake, To re - fuse it I think would be

*p*

P

shab - by, And I ask poor and rich To my fu - ne - ral, which Will be

P

held in West - min - ster Ab - - bey held in West - minster Ab - bey.

P

Oh, you wouldn't de - ride, Could you step in - side Of

P

this here pocket e - - di - tion,..... And strik - ing a light, Per -

P

- ceive that this mite Is a - fire with a grand am - - bi - tion!

## No 12.

## "GOLF" CHORUS OF GIRLS.

Moderato.

PIANO.

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

SOPRANOS.

*mf*

To golf is staid for bash - ful maid,..... So our school-

CONTRALTOS.

*mf*

To golf is staid for bash - ful maid,..... So our school-

*Ped.* \* *Ped.* \*

- mis-tress thinks, so our school-mis-tress thinks, That's why, 'tis said, Queen Ma - ry

- mis-tress thinks, so our school-mis-tress thinks, That's why, 'tis said, Queen Ma - ry

*Ped.* \* *Ped.* \* *Ped.* \*



play'd..... On fam'd St. An - drew's links, on fam'd St. An - drew's links. That's  
 play'd..... On fam'd St. An - drew's links, on fam'd St. An - drew's links. That's  
 why, 'tis said, Queen Ma - ry play'd..... On fam'd St. An - - - drew's  
 why, 'tis said, Queen Ma - ry play'd..... On fam'd St. An - - - drew's  
 links. Niblick! Put - ter! Dri - ver! Bras - sy!  
 links. Niblick! Put - ter! Dri - ver! Bras - sy!

*dim:*  
*f*  
*p*

One up! Two to play! We play the game as that Scotch lassie,

One up! Two to play! We play the game as that Scotch lassie,

*f*

Ma - ry, used to play,..... We play the game as that Scotch las - sie,

Ma - ry, used to play,..... We play the game as that Scotch las - sie,

*ff*

Ma - ry, used to play,.....

Ma - ry, used to play,..... The

*dim: e rall:*

## A CONTRALTOS.

game was gay in Ma - ry's day,.....

Her fore - somes were not

lone - - ly, May - - be 'cause they had not to play..... On

May - be 'cause they had not to play..... On

greens..... for la - dies on - - ly!

greens..... for la - dies on - - ly!

**B**

Niblicks! Put - ters! Dri - vers! Bras - sies! One up! Two to play!

Niblicks! Put - ters! Dri - vers! Bras - sies! One up! Two to play!

*p*

We play the game as that Scotch lassie, Ma - ry, used to play,..... We

We play the game as that Scotch lassie, Ma - ry, used to play,..... We

*f* *ff*

play the game as that Scotch las - sie, Ma - ry, used to play,..... To

play the game as that Scotch las - sie, Ma - ry, used to play,..... To

*ff*

golf is staid for bash - ful maid,..... So our school - mis - tress thinks, so our school.

golf is staid for bash - ful maid,..... So our school - mis - tress thinks, so our school.

*W.* \* *W.* \* *W.* \*

- mis - tress thinks That's why, 'tis said, Queen Ma - ry play'd..... On fam'd St.

- mis - tress thinks, That's why, 'tis said, Queen Ma - ry play'd..... On fam'd St.

*W.* \* *W.* \*

*cresc.*  
An - drews links,..... on fam'd St. An - drews links. That's

*cresc.*  
An - drews links,..... on fam'd St. An - drews links. That's

*cresc.* *f*

*W.* \* *W.* \* *W.* \* *W.* \*

why, 'tis said,..... Queen Ma - ry play'd..... On fam'd St. An - - drew's

why, 'tis said,..... Queen Ma - ry play'd..... On fam'd St. An - - drew's

*Qw.* \* *Qw.* \* *Qw.* \*

links. The game was gay..... in Ma - ry's

links. The game was gay..... in Ma - ry's

*p* *rall:*

*a tempo* 8

day.....

*a tempo*

day.....

*p a tempo*

## No 13.

## SONG (Miss Sims).

Moderato.

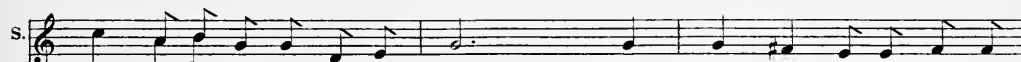
PLANO.



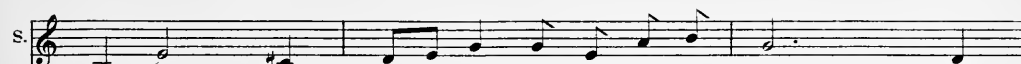
MISS SIMS.



1. A girl a - gain I seem to be.....  
 2. We meet, but he does not re - call..... The



Though I'm an old school-mis\_tress grey; A - gain a boy comes court\_ing  
 gol - den... head, the love-lit eyes; Our meet\_ings and our part\_ings



me..... Though he's... a hard-faced man to - day. He  
 all..... To him... are less than mem - or - ies. He



S. **A**

calls me lit - tle gol - den - head, I feel his... kiss - es on my  
 twits the old school-mis - tress prim, For - - get - ful... of his bro - ken

S. brow, I still re - - call... the.... words he said.... Tho!...  
 vow, And that she owes it all to him.... That...

*sf dim:* *p*

S. I'm an old school-mis - tress now. Youth dreams of what's to  
 she's an old school-mis - tress now. }

*p* *Qw.* \*

S. be, I ween, The fu - - ture's al - ways far a - way; But

*Qw.* \*



S. *cresc:* *rit:* 1.  
age must dream of what has been,..... The past is al-ways yes-ter-day, is al-ways

*cresc:* *colla voce*

S. *a tempo*  
yes - - - ter - - day!.....

*pp* *a tempo* *p*

S. 2. *a tempo*  
al-ways yes-ter-day, is al-ways yes - - - ter - - day!.....

*p* *pp a tempo*

S. ....

*dim:*

## No 14.

## CHORUS OF STUDENTS.

Tempo di Barcarole.

PIANO.

*p*

*f*

TENORS.

Where the wil - lows shade the ri - ver,

BASSES.

Where the wil - lows shade the ri - ver,

*p*

*f*

Where the leaning rush - es qui - ver,.....

Where the leaning rush - es qui - - ver,.....

*f*

*p*

*p*

Where the wa - ter weeds are shi - ning, Some un - fold - ing, some en - twi - ning,

*p*

Where the wa - ter weeds are shi - ning, Some un - fold - ing, some en - twi - ning,

*mf*

some en - twi - ning,.....

*mf*

some en - twi - ning,.....

*mf*

*cresc.*

*cresc.*

There we go!.... Cheerily oh! Eight like one we dip and fea - ther!

*cresc.*

There we go! Cheerily oh! Eight like one we dip and fea - ther!

*cresc.*

*f* *dim:*

Steadily now! Stroke and bow! Pulling a - long and all to - ge - ther,

Steadily now! Stroke and bow!.... Pulling a - long and all to - ge - ther, *dim:*

*p* *p*

all..... to - geth - er.....

all to - geth - er.....

*pp*

*pp*

*pp*

## No 15.

## DUET (Sim &amp; Greg).

Moderato.

PIANO.

1. When I was a — When he was a lit - tle child,  
 2. When I was a — When he was a lit - tle man,

On - ly two or three, All the house - hold went quite wild  
 On - ly just of age, Off to Lon - don then he ran,

Out of love for me — Out of love for — He.  
 Off to Lon - don then he ran, And be - came the rage.

S  
G

Cooks and housemaids came too kiss,  
High and low they lov'd *him* so, And

*p*

S  
G

Crowd\_ing from their du - ty,  
claim'd *him* for their boo - ty,

S  
G

And the rea - son of all this, And the rea - son of all this } Was  
And the rea - son well I know, And the rea - son well I know }

S  
G

my too\_ his too fa - tal beau\_

his too— too— too— his too fa - tal beau - ty!

The first system consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line has lyrics: "his too— too— too— his too fa - tal beau - ty!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

Dance.

*p*

The second system is labeled "Dance." and begins with a piano (*p*) dynamic marking. It continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

*p*

The third system continues the piano accompaniment. It features a repeat sign in the middle of the system. The piano (*p*) dynamic marking is present at the beginning of the system.

*f*

The fourth system continues the piano accompaniment. It features a forte (*f*) dynamic marking in the middle of the system.

The fifth system is the final system on the page, continuing the piano accompaniment. It concludes with a double bar line.

## Nº 16.

## SOLO (Jack) AND MILITARY CHORUS.

Tempo di Marcia.

PIANO.

*pp**pp*

The musical score is written for piano and features a solo part (treble clef) and a military chorus part (bass clef). The tempo is marked 'Tempo di Marcia' and the overall volume is 'PIANO'. The score is divided into six systems of music. The first system begins with a piano (*pp*) dynamic. The third system introduces a slight increase in volume with 'poco più f'. The fourth system, marked with a section letter 'A', begins with a forte (*f*) dynamic. The fifth and sixth systems feature a fortissimo (*ff*) dynamic. The notation includes various rhythmic patterns such as eighth and sixteenth notes, as well as rests and chords.



TENORS.

OFFICERS.

We are con - scious that we slight - ly con - de -

BASSES.

We are con - scious that we slight - ly con - de -

*f* *p*

JACK.

Right turn!

Front turn!

- scend, But we couldn't go and dis - o - blige a friend;

- scend, But we couldn't go and dis - o - blige a friend;

*f* *p*

Yet it's in - fra dig, you see, For such war - ri - ors as we Thus to come to tea At a

Yet it's in - fra dig, you see, For such war - ri - ors as we Thus to come to tea At a

*p*

*C*

*p*

Stand at ease! Now a mid - night oys - ter sup - per would be nice, Or

school!.....

*p*

Ve - ry nice!

*p*

Ve - ry nice!

*p*

a - ny-thing with just a touch of vice; But com - ing fresh, you know, From

*p*

Just a spice!

*p*

Just a spice!

*mf*

slaugh - ter - ing the foe, you know, It's just a tri - fle slow.... At a

J 
 school! Right turn!  
 Now a mid\_night oys - ter sup - per would be nice, Or  
 Mark - time Now a mid - night oys - ter sup - per would be nice, Or

J 
 Front turn! But com\_ing fresh, you know, From  
 a - ny.thing with just a touch of vice; But com\_ing fresh, you know, From  
 a - ny - thing with just a touch of vice; But com\_ing fresh, you know, From

slaugh-ter-ing the foe, you know. It's just a tri-ble slow At a school!

slaugh-ter-ing the foe, you know. It's just a tri-ble slow At a school!

slaugh-ter-ing the foe, you know. It's just a tri-ble slow At a school!

**E**

*p* *f* *p*

*f* *p*

Dress line! Yet from the in - - vi - - ta - - tion it is

J clear, There are maids whose lei - sure moments we may cheer; So  
 Quite clear! Hear! hear!  
 Quite clear! Hear! hear!

J as a sol - dier brave Is e - ver beau - ty's slave, We had a wash and shave, And we've  
 come, And we've come, And we've come! Form line!  
 Yet from the in - vi - - ta - tion it is clear, There are  
 Yet from the in - vi - - ta - tion it is clear, There are

*p* *cresc.*  
*p* *cresc.*  
*cresc.* *mf*

And we've come! Mark time! So as a sol - dier

maids whose lei - sure moments we may cheer; So as a sol - dier

maids whose lei - sure moments we may cheer; So as a sol - dier

*cresc.*

brave Is e - ver beau - ty's slave, We had a wash and shave, And we've come, And we've

brave Is e - ver beau - ty's slave, We had a wash and shave, And we've come, And we've

brave Is e - ver beau - ty's slave, We had a wash and shave, And we've come, and we've come, And we've

*p*

H.  
 come! So as a sol - dier  
 poco rall:

brave Is e - ver beau - ty's slave, We've had a wash and shave, And we've come! Stand at

brave Is e - ver beau - ty's slave, We've had a wash and shave, And we've come, we've

brave Is e - ver beau - ty's slave, We've had a wash and shave, And we've come, we've

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The music is in a 2/4 time signature and features a key signature of one flat (B-flat). The vocal parts have a melodic line with eighth and sixteenth notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

ease!

come!

come!

*ff* *sf*

The second system of the musical score continues the composition. It also consists of four staves. The vocal parts continue with the lyrics 'ease!', 'come!', and 'come!'. The piano accompaniment features a more active role, with the right hand playing a series of chords and the left hand providing a steady bass line. Dynamic markings of *ff* (fortissimo) and *sf* (sforzando) are present in the piano part. The system concludes with a double bar line.



## Nº 17.

## DUET (Jane Annie and Jack) AND CHORUS.

Allegro.

PIANO.

*p leggiero e staccato*

The piano introduction consists of two systems of music. The first system is a grand staff with a treble and bass clef, featuring a 6/8 time signature and a key signature of two flats. It includes the tempo marking 'Allegro.' and the dynamic/character marking 'p leggiero e staccato'. The second system continues the piano accompaniment with similar notation.

JANE ANNIE.

J A You and I, dear Jack, will show..... A most ex - cel -

The vocal part for Jane Annie is written on a single staff with a treble clef. It begins with a piano (p) dynamic marking. The lyrics are 'You and I, dear Jack, will show..... A most ex - cel -'. The accompaniment is shown in a grand staff below the vocal line.

JACK.

J A lent ex - am - ple. Scarce can they in vir - tue grow,

The vocal part for Jack is written on a single staff with a treble clef. It begins with a piano (p) dynamic marking. The lyrics are 'lent ex - am - ple. Scarce can they in vir - tue grow,'. The accompaniment is shown in a grand staff below the vocal line.

J  
If they take me for ex - am - ple.

J  
A JANE ANNIE.  
If you list to my ad - vice, ..... Keep ..... young men

J  
A B JACK.  
at a safe dis - tance. This is strange, and yet it's nice, .... I shall of - fer

J  
no re - sis - tance, I shall of - fer no re - sis - tance.

## JANE ANNIE.

J  
A In ac - cord with my ad - vice,..... Keep..... young men

JACK.  
J This is strange, and yet its nice, I shall of - fer

GIRLS.  
In ac - cord with her ad - vice,..... Keep..... young men  
In ac - cord with her ad - vice,..... Keep..... young men

OFFICERS.  
*pp* This is strange, and yet it's nice,  
*pp* This is strange, and yet it's nice,

*p*

J  
A at a safe dis - tance, In ac - cord with my ad - vice,  
*cresc:*

J no re - sis - tance, This is strange, and yet it's nice,  
*cresc:*

GIRLS.  
at a safe dis - tance, In ac - cord with her ad - vice,.....  
*cresc:*

at a safe dis - tance, I ac - cord with her ad - vice,  
*cresc:*

OFFICERS.  
This is strange, yet it's nice, We shall of - fer  
*cresc:*

This is strange, yet it's nice, We shall of - fer

**J. A.**  
*cresc:*  
 We shall keep you at a dis - tance, We shall keep you

**J.**  
*cresc:*  
 I shall of - fer no re - sis - tance, I shall of - fer

**GIRLS.**  
*cresc:*  
 We shall keep you at a dis - tance, We shall keep you

**OFFICERS.**  
*cresc:*  
 We shall keep you at a dis - tance, We shall keep you

**no re - sis - tance, no re - sis - tance, We shall of - fer**

**no re - sis - tance, no re - sis - tance, We shall of - fer**

*cresc:*

**J. A.**  
 at a dis - tance, at a dis - tance. *dim:*

**J.**  
 no re - sis - tance, no re - sis - tance. *dim:*

**GIRLS.**  
 at a dis - tance, at a dis - tance. *dim:*

**OFFICERS.**  
 at a dis - tance, at a dis - tance. *dim:*

**no re - sis - tance, We shall of - fer no re - sis - tance.**

**no re - sis - tance, We shall of - fer no re - sis - tance.**

*dim:*

*pp*

J  
A In ac - cord with my ad - vice, We will

J  
In ac - cord with her ad - vice, I shall

GIRLS.  
*pp* In ac - cord with her ad - vice, We will

*pp* In ac - cord with her ad - vice, We will

OFFICERS.  
*pp* In ac - cord with her ad - vice, We shall

*pp* In ac - cord with her ad - vice, We shall

*pp*

J  
A keep you at a dis\_tance.

J  
of - fer no re - sis\_tance.

GIRLS.  
keep you at a dis\_tance.

OFFICERS.  
keep you at a dis\_tance.

of - fer no re - sis\_tance.

of - fer no re - sis\_tance.

*cresc.*

*f*

*ff*

*Vivace.*

J A  
J  
GIRLS.  
OFFICERS.

They have learn'd my  
We have learn'd her  
We have learn'd her  
We have learn'd her  
We have learn'd her  
We have learn'd her

*f* *p* *pp*

J A  
J  
GIRLS.  
OFFICERS.

pre - cept pat, They must - n't do that, They must - n't do that! And  
pre - cept pat, We must - n't do that, We must - n't do that! And  
pre - cept pat, We must - n't do that, We must - n't do that! And  
pre - cept pat, We must - n't do that, We must - n't do that! And  
pre - cept pat, We must - n't do that, We must - n't do that! And  
pre - cept pat, We must - n't do that, We must - n't do that! And

**J A** so, of course, the se - quence is, They must - n't do this! They

**J** so, of course, the se - quence is, We must - n't do this! We

**GIRLS.**

**OFFICERS.**

so, of course, the se - quence is, We must - n't do this! We

so, of course, the se - quence is, We must - n't do this! We

so, of course, the se - quence is, We must - n't do this! We

**J A** must - n't do this! They have learn'd my pre - cept pat, They

**J** must - n't do this! We have learn'd her pre - cept pat, We

**GIRLS.**

**OFFICERS.**

must - n't do this! We have learn'd her pre - cept pat, We

must - n't do this! We have learn'd her pre - cept pat, We

must - n't do this! We have learn'd her pre - cept pat, We

*cresc:*

J A must - n't do that! must - n't do that! And so, of course, the

J must - n't do that! must - n't do that! And so, of course, the

GIRLS. must - n't do that! must - n't do that! And so, of course, the

must - n't do that! must - n't do that! And so, of course, the

OFFICERS. must - n't do that! must - n't do that! And so, of course, the

must - n't do that! must - n't do that! And so, of course, the

J A se - quence is, They must - n't, they must - n't, they must - n't, they must - n't, they

J se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

GIRLS. se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

OFFICERS. se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

se - quence is, We must - n't, we must - n't, we must - n't, we must - n't, we

*cresc:*





JACK.  
*p*

J A  
 bear - ing. Though her words are cold as snow, Yet her glance is  
 most en - snar - ing, most en - snar - - - ing.

*dim:* *pp*

JANE ANNIE.

J A  
 If you list to my ad - vice, You will ne - ver, ne - ver  
 start off danc - ing.

J A  
 start off danc - ing.

## F JACK.

J  
 Though she's so se - vere on vice, Yet her ways are most en - tranc - ing,  
 p

## JANE ANNIE.

J  
 In ac - cord with my ad - vice, in ac - cord with  
 pp

## JACK.

J  
 most en - - - tranc - - -  
 pp

GIRLS.

In ac - cord with her ad - vice, in ac - cord with  
 pp

OFFICERS.

Tho' so ve - ry hard on vice, Yet their ways are  
 pp

Tho' so ve - ry hard on vice, Yet their ways are  
 pp

pp

J  
A my ad - vice, They will ne - - ver, ne - - ver, ne - - ver

J  
- - - - - ing, most en - - -

GIRLS.  
her ad - vice, We will ne - - ver, ne - - ver, ne - - ver

her ad - vice, We will ne - - ver, ne - - ver, ne - - ver

OFFICERS.  
so en - tranc - ing, so en - - - tranc - - ing,

so en - tranc - ing, so en - - - tranc - - ing,

J  
A start off danc - ing. C

J  
- tranc - - - ing.....

GIRLS.  
start off danc - ing.

start off danc - ing.

OFFICERS.  
so en - tranc - ing.

so en - tranc - ing.

C *p*

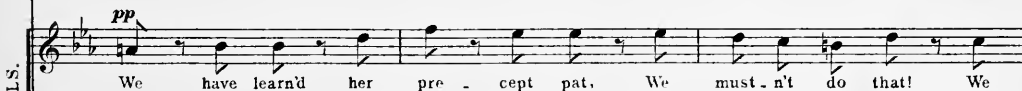


K Vivace.

JANE ANNIE.



JACK.



Vivace.



J A must - n't do that! And so, of course, the se - quence is, They

J must - n't do that! And so, of course, the se - quence is, We

must - n't do that! And so, of course, the se - quence is, We

must - n't do that! And so, of course, the se - quence is, We

must - n't do that! And so, of course, the se - quence is, We

must - n't do that! And so, of course, the se - quence is, We

J A must - n't do this! They must - n't do this! They have learn'd my

J must - n't do this! We must - n't do this! We have learn'd her

must - n't do this! We must - n't do this! We have learn'd her

must - n't do this! We must - n't do this! We have learn'd her

must - n't do this! We must - n't do this! We have learn'd her

must - n't do this! We must - n't do this! We have learn'd her

J A  
pre - cept pat, They mustn't do that! They must\_n't do that! And

J  
pre - cept pat, We mustn't do that! We must\_n't do that! And

pre - cept pat, We mustn't do that! We must\_n't do that! And

pre - cept pat, We mustn't do that! We must\_n't do that! And

pre - cept pat, We mustn't do that! We must\_n't do that! And

pre - cept pat, We mustn't do that! We must\_n't do that! And

J A *cresc:*  
so, of course, the se - quence is, They must\_n't, they must\_n't, they

J *cresc:*  
so, of course, the se - quence is, We must\_n't, we must\_n't, we

*cresc:*  
so, of course, the se - quence is, We must\_n't, we must\_n't, we

*cresc:*  
so, of course, the se - quence is, We must\_n't, we must\_n't, we

*cresc:*  
so, of course, the se - quence is, We must\_n't, we must\_n't, we

*cresc:*  
so, of course, the se - quence is, We must\_n't, we must\_n't, we

*cresc:*  
so, of course, the se - quence is, We must\_n't, we must\_n't, we

mus-t\_n't, they mus-t\_n't, they mus-t\_n't do this, this, this!

mus-t\_n't, we mus-t\_n't, we mus-t\_n't do this, this, this!

mus-t\_n't, we mus-t\_n't, we mus-t\_n't do this, this, this!

mus-t\_n't, we mus-t\_n't, we mus-t\_n't do this, this, this!

mus-t\_n't, we mus-t\_n't, we mus-t\_n't do this, this, this!



## No 18.

## BALLET.

Allegretto.

PIANO.



This page of musical notation is for a piano piece, consisting of six systems of staves. The notation is in a key with one flat (B-flat) and a common time signature (C). The dynamics and markings are as follows:

- System 1:** Starts with a piano (*p*) dynamic. The right hand features chords and eighth-note patterns, while the left hand plays a steady eighth-note accompaniment.
- System 2:** Continues the piano texture. A *cresc:* marking appears in the right hand towards the end of the system.
- System 3:** Begins with a forte (*f*) dynamic and a common time signature (C). The right hand has more active eighth-note figures, and the left hand continues the accompaniment.
- System 4:** Returns to a piano texture with chords and eighth notes in both hands.
- System 5:** Continues the piano texture with sustained chords in the right hand and moving lines in the left.
- System 6:** Starts with a *D* marking above the first measure. The right hand has a more melodic line with eighth notes. The system concludes with a *pp* (pianissimo) dynamic marking.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various chords, arpeggios, and melodic lines. Dynamics include *p* (piano), *cresc.* (crescendo), and *pp* (pianissimo). A key signature change to E major (one sharp) is indicated in the fourth system. The music is written in a style typical of early 20th-century piano repertoire.

Musical score for piano, featuring six systems of staves. The notation includes various chords, arpeggios, and melodic lines. Dynamics include *C* (Crescendo), *ff* (fortissimo), and *p* (piano). The piece concludes with a double bar line and a final chord.

## Nº 19.

## DUET (Bab and Tom).

*Moderato.*

BAB. *p*  
Last night when we were forc'd to

PLANO. *mf* *dim:*

B. *pp*  
part,..... I heard a pit - a - pat Up - on the win - dow of my

B. heart- Tom, tell me, tell me what was that, tell me what was *pp*

B

that? Oh, tell me true,

*mf*

B

tell me true,..... For I'm a lit - tle maid, Of

*p*

B

all..... the world a - fraid..... 'Twas my heart which would

*TOM. pp*

T

en - trance win, 'Twas 'neath the win - dow hi - ding, You

T

rais'd the sash, and said....."Come in"..... And there it's now re -

*cresc:*

T

- si - ding. You rais'd.... the sash, and said..... "Come in" And there it's

*f* *dim:* *p*

T

now re - si - - - ding..... Tom, will your love grow

*p* **BAB.**

B

cold to me When sil - - - ver'd, sil - ver'd is my

B

hair? Or do you make be-lieve that we Shall aye be young and

*pp*

B

fair?..... Oh tell me true,

*mf*

B

tell me true,..... For I'm a lit-tle maid, Of all the world a -

*p*

B

- fraid..... E - ter - nal youth's for no one here, That

*pp* TOM.



T  
se - cret's to dis - co - ver; But when you're old and

T  
grey,..... my dear, I still will be your lo - - - ver. *cresc:* *f* BOTH. *f*  
[He's] [I've]

B & T  
told [me] true This lit - tle maid No lon - ger is a - - *dim:* *p*

B & T  
- afraid. Come joy or strife, Come weal or woe, *animato*

B & T *cresc:* Sun - shine..... or storm - y wea - - ther, As *f*

B & T man..... and wife We'll face..... the foe,..... And

B & T face him thus to - ge - ther, to - ge - - -

B & T - ther!..... *ff*

N<sup>o</sup> 20.

## DUET (Bab and Proctor).

*Vivace.*

PROCTOR.

PLANO.

*f* *pp*

1. I'm a

P

man of er - u - di - tion, And a scorn - er of fri - vo - li - ties, With  
will that's ad - a - mant - ine, And my nerve is quite un - shake - a - ble, My

*p*

P

lof - ti - est am - bi - tion, And most dom - in - eer - ing qua - li - ties. The  
strength is el - e - phan - tine, And my spir - it is un - break - a - ble. I

P

row - di - est grow meek - er When I fix them with this eye; But I  
cow the flip - pant cab - by, I can make the cos - ter cry, Yet I

P

feel I'm grow - ing weak - er, And I don't know why, — No, I don't know why, — No, I  
 feel I'm grow - ing flab - by, And I don't know why, — No, I don't know why, — No, I

P

don't — not I. I'm grow - ing quite ge - lat - in - ous, and  
 don't — not I. I'm grow - ing quite blanc-mange - i - cal, and

A

P

can't guess why. I'm  
 can't tell why. I'm

*ff* *pp*

BAB.

B

just a lit - tle girl - ie, Who still am in my teens, you know, For  
 just a lit - tle dol - ly, With an un - e - vent - ful his - to - ry, They

*p*

B

love it's much too ear - ly, And I can't guess what it means, you know. But  
tell me love is jol - ly, But to me it's still a mys - te - ry. I

B

since I saw that sim - per, And the twin - kle of that eye, I  
love my play - things dear - ly, And my dolls and ap - ple pie, But I'm

B

feel I'm grow - ing lim - per, And I can't tell why, — No, I can't — not  
feel - ing, oh, so queer - ly, And I can't tell why, — No, I can't — not

B

I..... I'm grow - ing quite in - ver - te - brate, and can't tell why.  
I..... I'm grow - ing gut - ta - per - chi - cal, and can't tell why.

1<sup>st</sup> PROCTOR.

2. I've a

*p* *ff* *p*

2<sup>nd</sup> PROCTOR. B. BAB.

3. I fan - cy that this weak - ness May seem to you un - dig - ni - fied. Ah

BOTH.

me, these words of meek - ness, Now tell me what they sig - ni - fied? Your love can hide no lon - ger, It

BAB.

beckons from your eye; We're un - ques - tion - ab - ly stron - ger, And we both know why. Do

PROCTOR.

BAB.

BOTH.

B  
P

you? So do I! Do you? So do I! We are

B  
P

feel - ing dry chan - pag - ni - fied, And both know why, both know why!

*pp* *p* *pp*

C

8. 1. 2.

*ff*

## No. 21.

## SOLOS AND CHORUS.

## HYPNOTIC SCENE.

*Moderato.*

*PIANO.*

*pp*

*pp*

*sf pp*

*sf pp*

*sf pp*

*sf p*

*A*

*JANE ANNIE.*

*J A*

You're now a sen - ti -



J  
A

men - tal maid, The lit - tle god ca - res - sing. Dear

J  
A

mis - tress, we can't have it said We went with - out your

BAB.

We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

JANE ANNIE.

bles - sing! We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

TOM.

We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

JACK.

We're kneel - ing sen - ti - men - tal maid, A - wait - ing for your

*poco cresc:*

B

bles-sing!

bles-sing!

GIRLS.

bles-sing!

MEN.

bles-sing!

We hear with won-der what they've said,

But

We hear with won-der what they've said,

But

MISS S.

will she give her bles-sing?

I'm

will she give her bles-sing?

now a sen-ti-men-tal thing, And hear, with pride and joy,..... The

S news which you two dar - lings bring, That each has found a

S boy!..... E - lope, my dears? Why,

*mf* *p*

C

S cer - tain - ly! ..... 'Tis ev' - ry school-girl's mis - sion;..... And tell your pa - rents

*cresc:*

S you had my Ap - pro - val and per - mis - sion!

Tempo primo.

pp

pp

sf pp

sf pp

sf

C

JANE ANNIE.

J A

You're now a some - what

pp

J A

soft old boy, What - e'er the con - se - quences, Be

J  
A yours the pri - vi - lege and joy To pay all our ex -

B EAB. *p* We're kneel - ing, some - what soft old boy, Re -

J JANE ANNIE. *p* We're kneel - ing, some - what soft old boy, Re -

A - pen - ses. *p* We're kneel - ing, some - what soft old boy, Re -

T TOM. *p* We're kneel - ing, some - what soft old boy, Re -

J JACK. *p* We're kneel - ing, some - what soft old boy, Re -

*poco cresc:*

B - ques - ting our ex - penses.

J - ques - ting our ex - penses.

A - ques - ting our ex - penses.

T - ques - ting our ex - penses.

J - ques - ting our ex - penses.

GIRLS. *p* Now is he such a soft old boy

MEN. *p* Now is he such a soft old boy

CHORUS

*p unis*  
That he'll pay their ex - pen - ses?  
*p unis*  
That he'll pay their ex - pen - ses?

*sf* *sf* *pp*

*P* PROCTOR. *p*  
I'm

*sf* *p*

*P*  
now a ve - ry soft old boy, E - lope - ments are my

*2* *p*

*P*  
pas - sion;..... So with de - light with - out al - loy I'll

P help you in this fash - ion,..... It's

P some - times said that gold's a curse, And love the on - ly can - dy;..... But,

P Tom, to you I give my purse, I think you'll find it

Vivace.  
P han - dy!

BAB. with SOPRANOS.  
JANE ANNIE with CONTRALTOS.

TOM with TENORS.  
JACK with BASSES.

Though love is ho - ney, they've tak - en the mo - ney, And

Though love is ho - ney, they've tak - en the mo - ney, And

*cresc:*

*ff*

he doth sym - pa - thize;

With this strange thing, his

he doth sym - pa - thize;

With this strange thing, his

col - lege will ring, With a hyp hyp hyp hyp hyp - no - tize! Though

col - lege will ring, With a hyp hyp hyp hyp hyp - no - tize! Though



love is ho - ney, they've tak - en the mo - ney, And he doth sym - pa -

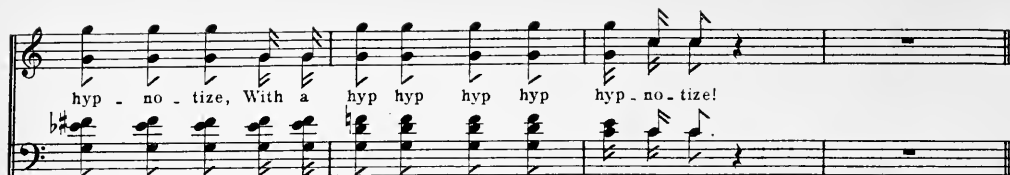
love is ho - ney, they've tak - en the mo - ney, And he doth sym - pa -

thize; With this strange thing, his col - lege will ring, With

thize; With this strange thing, his col - lege will ring, With

this strange thing, his col - lege will ring, With a hyp hyp hyp hyp

this strange thing, his col - lege will ring, With a hyp hyp hyp hyp



Dance.



## Nº 22.

## FINALE.

Vivace.

MILLY.

The mor - al of this

M

sto - ry is— You must - n't do this, you must - n't do this; Or

GIRLS.

You must - n't do this, you must - n't do this;

M

MISS S.

to ex - press it still more pat— You must - n't do that, you must - n't do that! You've

You must - n't do that, you must - n't do that!

S  
 learned it now with - out a hitch—

LANCERS.  
 We must - n't do what, we

S  
 Well you have learned it, have you not?

PRESS-MEN.  
 must - n't do which? We

ALL.  
 We must - n't do what, we

must - n't do which, we must - n't do what? We must - n't do what, we

*cresc:*

[illegible]

# THE YEOMEN OF THE GUARD;

OR,

## THE MERRYMAN AND HIS MAID.

BY

W. S. GILBERT & ARTHUR SULLIVAN.

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Music by ARTHUR SULLIVAN.

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The Policeman's Song	...	...	...	...	4 0
I am a Pirate King	...	...	...	...	4 0
The Modern Major-General	...	...	...	...	4 0
Poor Wand'ring One (Mabel's Song)	...	...	...	...	4 0
Ah! leave me not to pine alone.	Duet	...	...	...	4 0

## PIANOFORTE ARRANGEMENTS.

BOYTON SMITH'S Fantasias 1 and 2	...	...	...	4 0
BOYTON SMITH'S Fantasia as a Duet	...	...	...	5 0
KUHE'S Fantasia	...	...	...	4 0
SMALLWOOD'S Policeman's Song; Chorus of Pirates; and Poor Wand'ring One	...	...	Each	3 0
HILLER'S Grand Selection for Pianoforte	...	...	...	4 0
Orchestral Parts to Ditto	...	...	nett	3 4
Octuor	...	...	nett	2 8
FRED GODFREY'S Grand Selection for Pianoforte. (As played by all the Military Bands)	...	...	...	4 0

## VIOLIN AND PIANOFORTE.

HENRY FARMER'S Fantasia	...	...	...	5 0
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## VIOLIN.

All the Favourite Airs arranged for the Violin	...	nett	1 6
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## FLUTE.

All the Favourite Airs arranged for the Flute	...	nett	1 6
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## CORNET.

All the Favourite Airs arranged for the Cornet	...	nett	1 6
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CHAPPELL & CO., 50, NEW BOND STREET,

# POPULAR SONGS

By ARTHUR SULLIVAN.

						S.	D.
You sleep ("Serenade"), in C and D flat	..	..	4	0			
" " (Italian words) E tu nol sai (Sung in "The Profligate")	..	..	4	0			
If doughty deeds	..	..	4	0			
A weary lot is thine, fair maid	..	..	4	0			
The maiden's story	..	..	4	0			
Arabian love song (in G minor and A minor)..	..	..	4	0			
I heard the nightingale (in F and A flat)	..	..	4	0			
Thou'rt passing hence	..	..	4	0			
Thou art weary (D minor and E minor)	..	..	4	0			
The distant shore (in E flat, F, and G)	..	..	4	0			
Sweethearts (in A flat and B flat)	..	..	4	0			
Tender and true (in E flat and F)	..	..	4	0			
Ever (in B flat, C, D flat, and E flat)..	..	..	4	0			
The Lady of the Lake	..	..	4	0			

*For other Songs see Operas, &c., by this Composer.*

London:

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